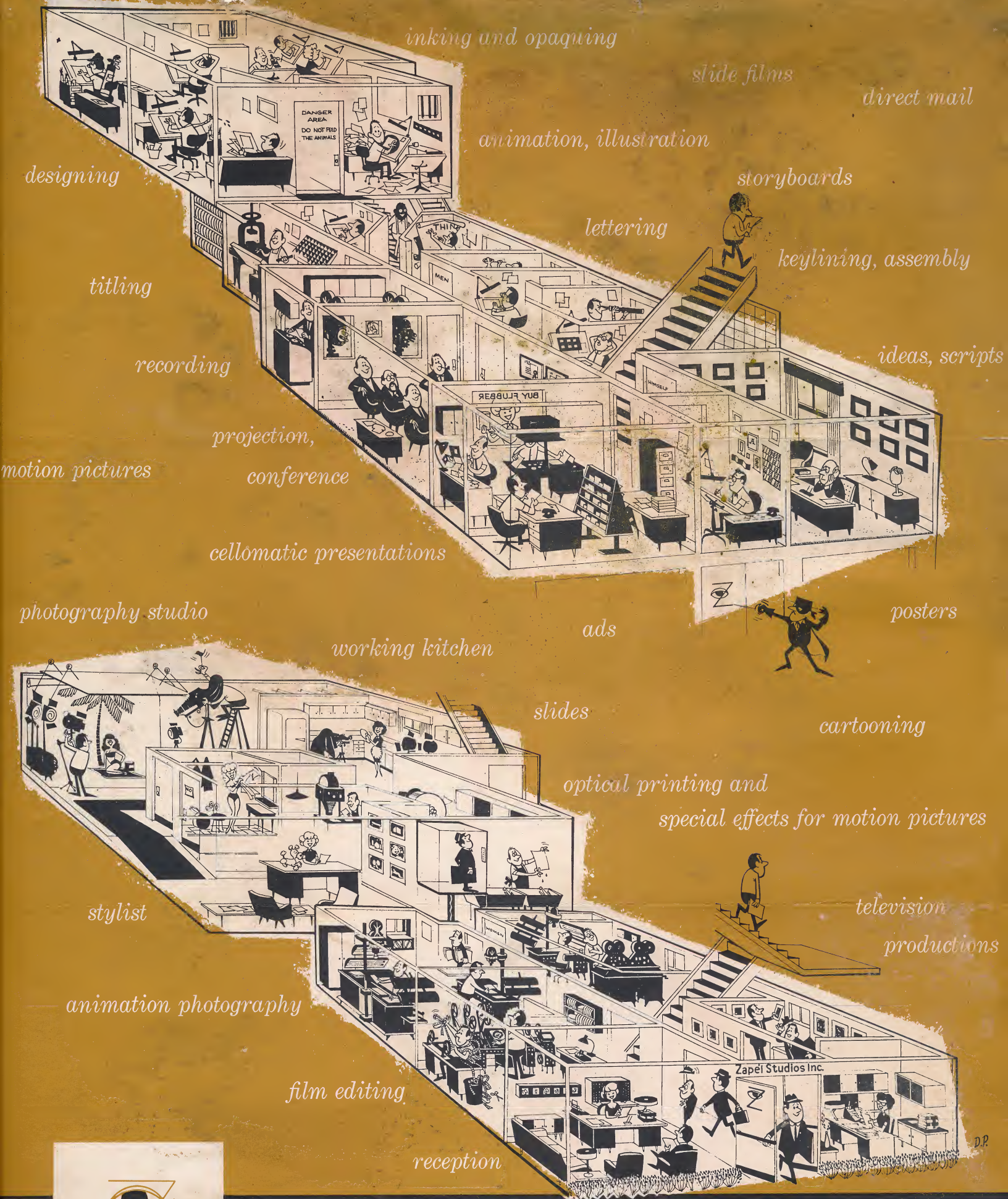


ZAPEL STUDIOS (Aerial Image Group)



for every audio-visual need...

ZAPÉL STUDIOS INC

615 North Wabash Avenue Chicago SU 7-2755



*we
wear many
hats!*





Newsletter

This is our opening association with U.F.P.A. In this initial offering we are trying to anticipate the kind of material you will find beneficial. If we miss your needs or interests, let us know.

Offer 1 - Free - 18" x 28" Wall Chart with film footage, frames and time elements listed for quick conversion and a detail of how to mark an optical layout sheet when ordering work to be done. We have illustrated this on the reverse side in reduced size. We were short of enough copies on hand and couldn't get printing done in time for this mailing.

Offer 2 - Using this chart we selected some 16MM original color footage and prepared an optical sample reel of most of the effects possible with 16MM. We added a narrative description and demonstration aerial image footage to develop a complete teaching tool. The layout can be checked out visually against the sample reel frame by frame and by having the three elements (the chart, the plan, and the result) it is easy to see how the work was done. The layout sheet is free, but the sample reel must be sold at our cost (\$10.50).

Offer 3 - Since we are an animation studio, and specialize in optical services, titling, and related services we have accumulated a large file of jobs which are now obsolete. Those animation jobs which ended up as complete television commercials (16MM B/W), are now available in their "as is" state. Story board, animation pencil drawings, cels, and camera exposure log sheets are in each package. We offer a set of these free, shipped to you express collect. If you want the film made from this material we can have a 16 MM print run off from negatives, if still on hand, at the minimum lab charge.

We will prepare additional Newsletters from time to time on subjects we hope will aid you, or will call attention to services we can perform which we feel can improve your film work or solve problems you may have. We noticed that although the list of other sustaining members is quite impressive and some of them are well qualified to perform services we offer, there doesn't seem to be an organization exactly like ours. We exist to serve other film producers in the specialized area of optical effects, film "doctoring", animation and titling. Many of the sustaining members are suppliers to us, while others are customers of ours, but none parallel our policies or services.

Having put special emphasis on the needs of the 16MM producer we are able to offer aid and performance not regularly available from other sources. We hope our membership will become a mutually beneficial association.

Owner A. Zapel

The data below is designed to help you prepare your instructions when ordering optical effects. If you prefer, we can prepare a layout sheet from your description and your marked work print. Our staff is competent to help you plan and devise the best effects to meet your aims.











Our equipment is the latest and most advanced in the country and can work with either 16mm or 35mm or convert from one to the other.








ZAPEL

One of our most valuable services for the 16mm producer is titling in color with drop shadows or other types of overlay material in color working over live action scenes complete with optical effects. We also offer corrective assistance such as repositioning and squaring up scenes, speeding up or refocusing scenes, freeze frames, zooming, elimination of a hair in the aperture, etc. If you have a problem, please contact us.

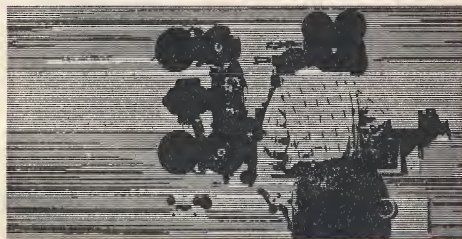
CHICAGO SU 7-2755

**OPTICAL EFFECT INSTRUCTIONS

symbol and frame count: 	term: OPTICAL DUPE	specifications: A negative made from a Fine Grain on an Optical Bench.
symbol and frame count: 	term: BI-PACK OPTICAL DUPE	specifications: Fine Grain plus traveling matte in the projector.
symbol and frame count: 	term: DOUBLE PASS OR SUPER	specifications: Exposing one Fine Grain and then superimposing in another Fine Grain or High Contrast over it.
symbol and frame count: 	term: FADE IN	specifications: From 4 to 256 frames.
symbol and frame count: 	term: FADE OUT	specifications: From 4 to 256 frames.
symbol and frame count: 	term: DISSOLVE	specifications: From 4 to 256 frames.
symbol and frame count: 	term: LINEAR DISSOLVE	specifications: From 4 to 256 frames. Used when backgrounds of the scenes are the same or when fading in a title matte within a scene.
symbol and frame count: 	term: RIPPLE DISSOLVE	specifications: Any length. Similar to cross dissolve except rippling effect starts before dissolve becomes strongest in mid-dissolve and fades out after dissolve is completed.
symbol and frame count: 	term: WIPE (ANY TYPE—SOFT OR HARD EDGE)	specifications: 6-8-12-24 or 32 frames. Scene position constant—wipe in of new scene, constant position. See sample wipes below.
symbol and frame count: 	term: FREEZE FRAME	specifications: Any length. Hold any frame for optical dupe.

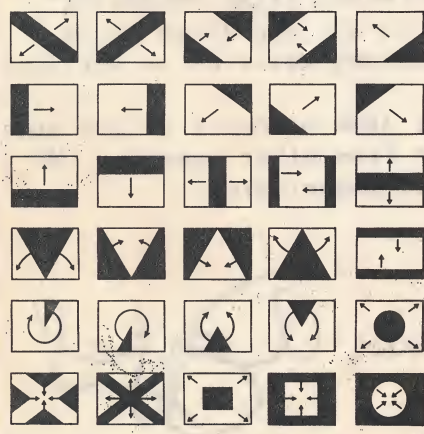
symbol and frame count: 	term: PUSH OFF	specifications: Various lengths—left to right, top to bottom and vice versa. Scene position moves over and is "pushed" off by the outside edge of the frames' image.
symbol and frame count: 	term: SPLIT SCREEN	specifications: Any length. Left and right or top and bottom or 4 way split into quarters. Actual 1 to 1 image size or a reduction to fit.
symbol and frame count: 	term: FLIP	specifications: Various lengths. Image appears to twist like a coin showing first heads then tails. Flip in any direction from one scene to another.
symbol and frame count: 	term: REVERSE REPEAT ACTION	specifications: Any length. When original scene is too short this will extend it as in this case—100 frames used 3 times for 300 feet of new scene.
symbol and frame count: 	term: CHANGE	specifications: A change within a scene such as freeze frame, skip frame, double frame, reverse action, etc.
symbol and frame count: 		specifications: It isn't necessary to tally a total cumulative projector count for 35mm film normally. Just scribe the first frame of each scene to be printed with its corresponding camera frame number in sound track area.
symbol and frame count: 		specifications: Whenever listing projector totals (IT IS NECESSARY FOR 16MM) show the total projector frame count marked in red alongside the scene count.

** If the above data is used to supply directions for optical services, all or most charges for "layout" may be eliminated and accuracy and speed will be added



OPTICAL WIPES

(a sample of the unlimited effects available)



FOOTAGE COUNT FOR 35MM AND 16MM

35MM 1/2—15 1/2 ft. • 16MM 1/2—6 ft.

FOOTAGE	35MM	16MM	SECONDS	FRAMES
1/2	—	1/2	8	16
1	—	1	16	32
1 1/2	—	1 1/2	24	48
2	—	2	32	64
2 1/2	—	2 1/2	40	80
3	—	3	48	96
3 1/2	—	3 1/2	56	112
4	—	4	64	128
4 1/2	—	4 1/2	72	144
5	—	5	80	160
5 1/2	—	5 1/2	88	176
6	—	6	96	192
6 1/2	—	6 1/2	104	208
7	—	7	112	224
7 1/2	—	7 1/2	120	240
8	—	8	128	256
8 1/2	—	8 1/2	136	272
9	—	9	144	288
9 1/2	—	9 1/2	152	304
10	—	10	160	320
10 1/2	—	10 1/2	168	336
11	—	11	176	352
11 1/2	—	11 1/2	184	368
12	—	12	192	384
12 1/2	—	12 1/2	200	400
13	—	13	208	416
13 1/2	—	13 1/2	216	432
14	—	14	224	448
14 1/2	—	14 1/2	232	464
15	—	15	240	480
15 1/2	—	15 1/2	248	496

MINUTES 1—6 1/2

MINUTES	FOOTAGE		FRAMES
	35MM	16MM	
1	90	36	1440
1½	135	54	2160
2	180	72	2880
2½	225	90	3600
3	270	108	4320
3½	315	126	5040
4	360	144	5760
4½	405	162	6480
5	450	180	7200
5½	495	198	7920
6	540	216	8640
6½	585	234	9360

35MM 16—31 ft. • 16MM 7—12 ft.

FOOTAGE	35MM	16MM	SECONDS	FRAMES
16	—	16	256	512
16 1/2	—	16 1/2	264	528
17	—	17	272	544
17 1/2	—	17 1/2	280	560
18	—	18	288	576
18 1/2	—	18 1/2	296	592
19	—	19	304	608
19 1/2	—	19 1/2	312	624
20	—	20	320	640
20 1/2	—	20 1/2	328	656
21	—	21	336	672
21 1/2	—	21 1/2	344	688
22	—	22	352	704
22 1/2	—	22 1/2	360	720
23	—	23	368	736
23 1/2	—	23 1/2	376	752
24	—	24	384	768
24 1/2	—	24 1/2	392	784
25	—	25	400	800
25 1/2	—	25 1/2	408	816
26	—	26	416	832
26 1/2	—	26 1/2	424	848
27	—	27	432	864
27 1/2	—	27 1/2	440	880
28	—	28	448	896
28 1/2	—	28 1/2	456	912
29	—	29	464	928
29 1/2	—	29 1/2	472	944
30	—	30	480	960
30 1/2	—	30 1/2	488	976
31	—	31	496	992

MINUTES 7—12 1/2

MINUTES	FOOTAGE		FRAMES
	35MM	16MM	
7	630	252	10080
7½	675	270	10800
8	720	288	11520
8½	765	306	12240
9	810	324	12960
9½	855	342	13680
10	900	360	14400
10½	945	378	15120
11	990	396	15840
11½	1035	414	16560
12	1080	432	17280
12½	1125	450	18000

35MM 31 1/2—45 ft. • 16MM 12 1/2—18 ft.

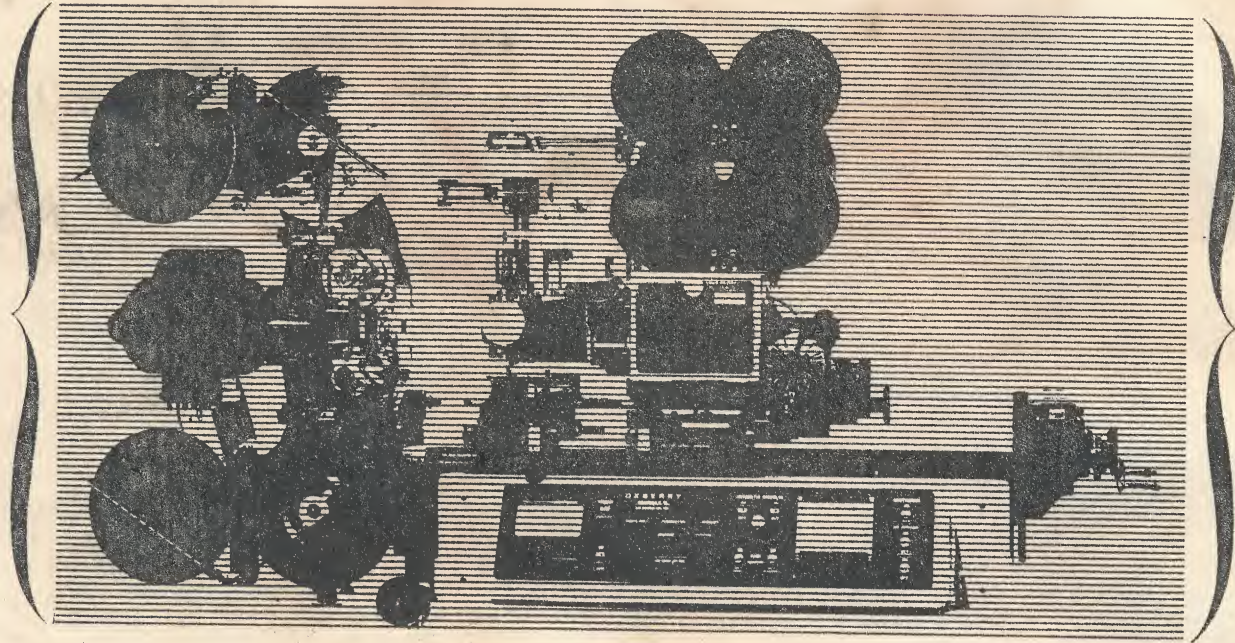
FOOTAGE	35MM	16MM	SECONDS	FRAMES
31 1/2	—	31 1/2	504	1008
32	—	32	512	1024
32 1/2	—	32 1/2	520	1040
33	—	33	528	1056
33 1/2	—	33 1/2	536	1072
34	—	34	544	1088
34 1/2	—	34 1/2	552	1104
35	—	35	560	1120
35 1/2	—	35 1/2	568	1136
36	—	36	576	1152
36 1/2	—	36 1/2	584	1168
37	—	37	592	1184
37 1/2	—	37 1/2	600	1200
38	—	38	608	1216
38 1/2	—	38 1/2	616	1232
39	—	39	624	1248
39 1/2	—	39 1/2	632	1264
40	—	40	640	1280
40 1/2	—	40 1/2	648	1296
41	—	41	656	1312
41 1/2	—	41 1/2	664	1328
42	—	42	672	1344
42 1/2	—	42 1/2	680	1360
43	—	43	688	1376
43 1/2	—	43 1/2	696	1392
44	—	44	704	1408
44 1/2	—	44 1/2	712	1424
45	—	45	720	1440

MINUTES 13—120

MINUTES	FOOTAGE		FRAMES
	35MM	16MM	
13	1170	468	18720
13½	1215	486	19440
14	1260	504	20160
14½	1305	522	20880
15	1350	540	21600
20	1800	720	28800
25	2250	900	36000
30	2700	1080	43200
40	3600	1440	57600
60	5400	2160	86400
90	8100	3240	129600
120	10800	4320	172800



Newsletter



Films from Slides

Using the combination of an optical printer and an animation camera, a motion picture film, with sound, can be shot exclusively from either your color slides, film strips, out-takes of 16 MM footage, or artwork; or intermixed.

This technique results in a sound motion picture that is more attractive than a slide presentation, perhaps less expensive and faster to produce. The use of zooms, pans, dissolves, flips and many other optical effects creates an exciting motion picture for a fraction of the cost of a live film.

For example, a recent 10 minute color film, with sound, was shot from 150 slides for under \$1,500.00.

Extreme close ups, and pans within a very small area (as small as $\frac{1}{4}$ " of a 35mm slide), superimpositions, wipes and many other special effects are possible.

You have a choice between shooting a single original film, to match a sound track to the frame requiring no editing at all, or shooting for A and B roll printing, so segments may be changed or up-dated in the future.

This dramatic, inexpensive, speedy film presentation takes only three things. Your material, our know-how and our equipment! Let us quote you.

P.S. How about converting your annual report to film.

NEWSLETTER

FILM STRIPS FROM 16mm MOTION PICTURES

The other day we ran into a situation we felt could be passed along to you for extra sales potentials.

A client wanted to convert a 16mm motion picture into a film strip to get added use from his investment in the film. Normally this is not possible in the conventional production sense, but since we can enlarge 16mm to 35mm conveniently with our optical effects equipment, it was a simple production procedure for us and it gave the producer added sales volume while saving the client money--so everyone won.

The quality of the conversion is well within good commercial standards. Best results are achieved from copying the A & B roll original footage.

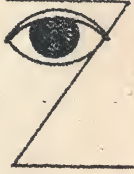
The cost? We studied our results and find we can do this for \$1.50 per frame if you supply film in the same sequence as the film strip and the scenes are identified and ready for camera. If layout time is involved, the rate is \$10.00 per hour (minimum order \$25.00).

You may have other requirements. Some film strip frames may require art, or you may supply some larger transparencies, or captions may be needed on some frames, or you may require other special work. These are extras but charges are fair and related to services performed. The important point is that we have the means to solve these problems and provide you with extra sales potential and extended client services.

Typical rates for shooting a film strip from flat opaque artwork are around \$2.00 per frame so our \$1.50 rate for a service not otherwise offered, gives you room for a generous mark up. We strongly recommend aggressive sales effort as it not only adds to your sales volume while giving your client a plus value, it adds virtually no production problems to your organization. Delivery usually will be less than five days but our schedules are variable day to day, so please either give us advance warning or allow enough time for us to finish previously scheduled work.

Owen Zepel

SEE OTHER SIDE



NEWSLETTER

AERIAL IMAGE WORKING FOR

In past months we have been plugging Aerial Image on a general level. Our experiences on the many jobs we have done have convinced us of the unusual practicability of the technique and the wide range of creative ideas that are possible.

One of its most valuable contributions is in the area of 16mm color film. It combines the attributes of an optical bench with the simplicity of animation photography. In a single pass through the camera we can deliver color titles (or B & W) with drop shadows over any live scene. We can simultaneously provide dissolves, fades, freeze frames and reverse actions or even push-offs behind the titles.

This can be extended even further to include an art wipe from scene to scene; animation over a live scene to the degree the art appears to be totally integrated with the live action; the addition of arrows, circles, points in other overlays; color correcting or varying of the density in any area of the frame to illustrate a specific point.

These are only a few of the more typical possibilities available with Aerial Image photography. Creative potentials grow out of these capacities. Effects of all kinds are possible to communicate ideas more effectively.

But Aerial Image is not a total answer. It is only another tool to be added to the producer's tool box. The optical bench still supplies the common effects such as burn in titles, zooms, reductions, enlargements, etc. Having both optical instruments here in Chicago combined with skilled manpower puts us in a position to get any job done at a reasonable price.

The enclosed color optical price list may be used as an estimating sheet. One of these will accompany each invoice from us so you may double check against your instructions. We are preparing additional helpful production data. Do you find these Newsletters helpful? Shall we keep you on our mailing list?

Come in or call us about your problems or ideas. We offer concrete information.

SEE OTHER SIDE

NEWSLETTER

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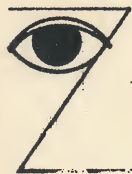
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Owen Zepel

SEE OTHER SIDE



Newsletter

This is frankly a sales newsletter, but one which offers you solutions to many of your special film problems.

The special problem area that needs optical effects printers, animation stands, aerial image titling, is either too costly to install or too complex to justify a staff on the quantity of footage usually needed.

That is where we can help. Certainly this special problem area is not a daily need. We are happy to work on your small problems as well as your large ones. It doesn't require you to layout your problem for us to solve it for you. Just tell us in your own words what you are trying to deliver and send us your film (color original, negative or fine grain B/W). We will plan the work for you and return your material in the same form we receive it, plus either a new negative, color original, or negative and work print, with all the effects or corrective work completed ready for splicing into your original film for printing or ready for projection as you prefer.

On the reverse side of this sheet we have listed a few of the more common services we can offer. If you request it, we will send you a FREE film layout Wall Chart. Although we can't offer you a free sound 16MM color film which demonstrates these effects, we can send it to you at cost (\$10.50) for your permanent reference. With it will be supplied a layout sheet that shows how this film was planned so that with the Wall Chart, the layout sheet and the film you have all the elements needed for training your personnel or placing orders from any service company in the country.

There is no cost or obligation to supply you with data on your film production questions. Let us know how we can help you at the best possible prices.

(Over)

Owen Zapel

OPTICAL EFFECTS (using your film footage or ours)

Especially Useful When Preparing: **COMMERCIALS, EDITORIALS, "SPECIALS", DOCUMENTARIES ETC.**

Special Dissolves,	Split Screens,	Ripple Effects,
Fades,	Push-Offs,	Mattes,
Wipes,	Reverse Action,	Etc.
Flips,	Freeze Frames,	

FILM-DOCTORING (revising, correcting, your film footage)

Corrective Film Service Such As:

Enlarging,	Up-Date Footage By Removing
Remove Lint In Aperature	Or Changing Calendar, Or Some
Speed Up Action	Dated Object Or Replacing Some
Slow Down Action	Object Or Segment Of Film With
Extend Scenes	New Object Or Segment
Repositioning To Offset Tilt	

And Other Special Problems: **Adding Animation To Live Action Footage**
Labeling Moving Objects

ANIMATION ART (originating from your ideas or ours as you prefer)

Full - Limited - Filmagraph - Squeeze Motion
Technical (Commercial Sales Demonstrations)
Humorous (Characterizations Combined With Sales Appeal)
Dramatic (Effects For Attention Stimulation)

TITLING (originating from your ideas or ours)

Identification Effects: Early or Late Show TV Titles
News, Weather, and Sports
Openings & Closings Etc.

Burn-In White Titles
White Titles With Black Drop Shadows
Color Titles Over Color Film
(with or without drop shadows)
Crawl Or Pan Titles
(over live action scenes or static backgrounds)
Titles That Animate Into Or From Some Object
Flashing Effects
Logo Types With Split Screens
Etc.



The Meaning of Aerial Image Photography

General

Aerial Image photography is not photography shot from some high point in the sky. It is a studio (or a laboratory) function. It is a highly controllable frame by frame photographic procedure to increase the value and benefits of motion picture production which has up to now been impractical without the use of aerial image techniques.

Description of Equipment

The simplified diagram on the reverse side illustrates the basic principles involved. The unit couples a special Oxberry motion picture projector with an Oxberry stop motion camera, utilizing a Master series animation stand as the control mechanism. Either 16mm or 35mm film can be used.

Purpose

The equipment is designed to project an image "in the air" about the size of this sheet of paper from film inserted in the projector. By projecting this "air-mage" (aerial image) so as to focus at the platen level of the animation stand, we can add or conceal something in the picture so that the camera portion of the unit can rephotograph the original film image along with any additions or changes with negligible loss in original film quality since the image is airborne and not degraded by a ground glass, etc. Essentially, it is a self-matting process with an application limited only by your imagination.

Significance

It is not always possible to capture at the original filming all of the information desired. By adding this technique, original film footage can be modified to complete the job simply and with complete control. Scenes can be extended for slow motion effects, reversed - freeze framed while the other changes are being incorporated. Animation cels can be added: arrows, circles, captions, darkening of some areas, coloring or correcting.

Examples

Assume some project had film of a phenomenon shot with either conventional, special high spec, or time lapse camera on either 16mm or 35mm, color or black and white film, but the film didn't give a clear impression of this phenomenon except to the most experienced observer. The problem is to point up this effect for anyone to see or study.

It is now a simple procedure to copy this original film (without affecting the original) to vary the viewing speed when it is projected in any standard projector. While this is being done, descriptive captions are to be added with perhaps arrows pointing up the area of attention, perhaps outlining the action points or accompanying the actual situation with an animation inset moving frame for frame with the real image. This is all done on a single pass through the unit, eliminating the need for multiple operations required to do similar work by the matte technique.



SHOOTING CAMERA

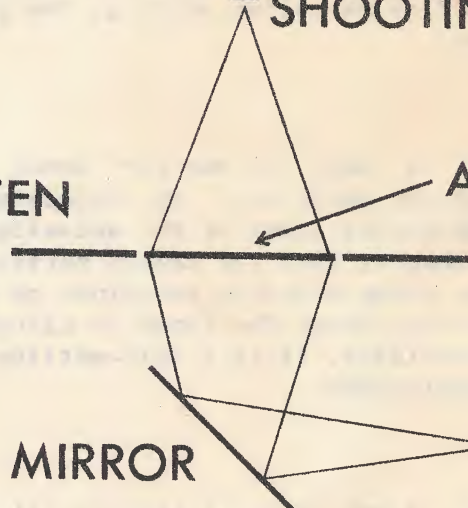
PLATEN

AERIAL IMAGE

MIRROR



PROJECTOR





16MM OPTICAL PRICES

JOB NUMBER _____

AUG. 1, 1964

CLIENT NAME _____

PRICES PER FOOT

	<u>FEET</u>	<u>BLACK & WHITE</u>	<u>COLOR REVERSAL</u>	<u>TOTAL</u>
OPTICAL DUPE	_____	.25	.40	_____
35MM TO 16MM REDUCTION	_____	.27	.42	_____
OPTICAL DUPE FROM A&B ROLL WITH FADES AND DISSOLVES	_____	.35	.50	_____
CLIP TO CLIP PRINTING \$1.25 PER SECTION PLUS	_____	.25	.40	_____
DOUBLE EXPOSURE (MINIMUM \$5.00)	_____	.47	.73	_____
SKIP OR DOUBLE FRAME (MINIMUM \$7.50)	_____	.43	.57	_____
BACK AND FORTH (MINIMUM \$7.50)	_____	.43	.57	_____
SPLIT SCREEN (MIN. PER SECTION \$10.00) EACH SPLIT	_____	.43	.57	_____

PRICES PER EFFECT

	<u>QUANTITY</u>		
OPTICAL SCENE CHANGE	_____	1.00	_____
FADES UP TO 128 FR. (LONGER AVAILABLE)	_____	2.00	_____
DISSOLVES UP TO 128 FR. (LONGER AVAILABLE)	_____	4.00	_____
ZOOMS UP TO 80 FR. (LONGER AVAILABLE)	_____	20.00	_____
OFF CENTER ZOOMS UP TO 80 FR. (LONGER AVAILABLE)	_____	30.00	_____
DISTORTION DISSOLVES	_____	20.00	_____
DISTORTION EFFECTS (RIPPLE, WAVES, ETC.)	_____	30.00	_____
WIPES (VARIOUS PATTERNS)	_____	6.00	_____
HARD EDGE WIPE (AERIAL IMAGE)	_____	20.00	_____
FLIP (ANY DIRECTION)	_____	15.00	_____
FLOP IMAGE	_____	8.00	_____
PUSH OFF (EITHER DIRECTION)	_____	25.00	_____
TILTING SCENE	_____	25.00	_____
FREEZE FRAME	_____	3.00	_____
ENLARGE, REDUCE, OR REPOSITION SCENE	_____	10.00	_____
VIGNETTE SHAPES	_____	8.00	_____
SUPERIMPOSED TITLE (BURN-IN)	_____	5.00	_____
SUPERIMPOSED TITLE WITH DROP SHADOW (AERIAL IMAGE)	_____	15.00	_____
SPECIAL WORK NOT LISTED ABOVE	_____		_____

HOURLY RATES

	<u>HOURS</u>		
SET-UP (FILM CLEANING, ETC.)	_____	6.00	_____
LAYOUT (OVERTIME ADD \$5.00 PER HR.)	_____	10.00	_____
OPTICAL OVERTIME (AFT. 5:00 P.M. & ALL DAY SAT.)	_____	ADD 15.00	_____
(SUNDAYS AND HOLIDAYS)	_____	ADD 25.00	_____

MINIMUM CHARGE ON OPTICAL JOBS \$15.00

LABORATORY CHARGE (MINIMUM \$6.50) AND DELIVERIES

TOTAL

\$ _____

October, 1965

TITLING & ANIMATION PHOTOGRAPHY

<u>CAMERA READY MATERIAL</u>	16MM or 35MM	16MM or 35MM
	<u>Standard Titles</u>	<u>Aerial Image*</u>
1st two titles (Minimum Order)	(Laboratory charges - extra) \$ 7.50 each	\$ 15.00 each
3rd through 10th title	3.00 "	9.00 "
11th " 50th title	2.00 "	4.00 "
Over 50 titles	1.50 "	3.00 "

(Color 35MM add 50%)

Titles supered (double exposed) over background also shot - double the above and footage rates.

No footage charge for titles if limited to 3 feet of 16MM, or 8 feet of 35MM. Bulk footage rate added to unit price above for any footage over these limits.

(40 frames)	(16 frames)
16MM - B/W 28¢ per ft.)	35MM B/W 17¢ per ft.)

16MM Color	35MM Color
Reversal 37¢ per ft.	Negative 35¢ per ft.

Fades may be included at \$2.00, dissolves at \$4.00 each. Zooms & pans by quote or included with other effects based on animation camera time below.

PREPARATION OF TITLE CELS OR ART

Art services @ \$13.00 per hour (pegging, retouching, designing, finishing etc.).

Standard hot press cels B/W \$3.50 per line per cel.

Color and/or drop shadow cels \$1.75 extra.

Special type faces - logos, etc. on cels are available, prices per job.

*ANIMATION PHOTOGRAPHY (CAMERA TIME)

\$25.00 per hour up to 8 hours.

\$20.00 per hour after 8 hours of the same order.

(Add \$10.00 per hour for overtime, Sun. & Hol. \$20.00 per hour)

*AERIAL IMAGE PHOTOGRAPHY (CAMERA TIME) ORIGINAL SET-UP CHARGE \$15.00

\$35.00 per hour up to 8 hours

\$30.00 per hour after 8 hours of the same order

(Add \$10.00 per hour for overtime, Sun. & Hol. \$20.00 per hour)

MINIMUM CHARGES - (PLUS LAB. AND DELIVERIES)

Standard Titles \$15.00

Aerial Image Titles \$30.00

Animation Photography \$25.00

Aerial Image Photography \$35.00

*Prices are for camera time only - optical or aerial image layout shooting log (if not prepared by you) is \$10.00 per hour.

The Meaning of Aerial Image Photography

General

Aerial Image photography is not photography shot from some high point in the sky. It is a studio (or a laboratory) function. It is a highly controllable frame by frame photographic procedure to increase the value and benefits of motion picture production which has up to now been impractical without the use of aerial image techniques.

Description of Equipment

The simplified diagram on the reverse side illustrates the basic principles involved. The unit couples a special Oxberry motion picture projector with an Oxberry stop motion camera, utilizing a Master series animation stand as the control mechanism. Either 16mm or 35mm film can be used.

Purpose

The equipment is designed to project an image "in the air" about the size of this sheet of paper from film inserted in the projector. By projecting this "air-mage" (aerial image) so as to focus at the platen level of the animation stand, we can add or conceal something in the picture so that the camera portion of the unit can rephotograph the original film image along with any additions or changes with negligible loss in original film quality since the image is airborne and not degraded by a ground glass, etc. Essentially, it is a self-matting process with an application limited only by your imagination.

Significance

It is not always possible to capture at the original filming all of the information desired. By adding this technique, original film footage can be modified to complete the job simply and with complete control. Scenes can be extended for slow motion effects, reversed - freeze framed while the other changes are being incorporated. Animation cels can be added: arrows, circles, captions, darkening of some areas, coloring or correcting.

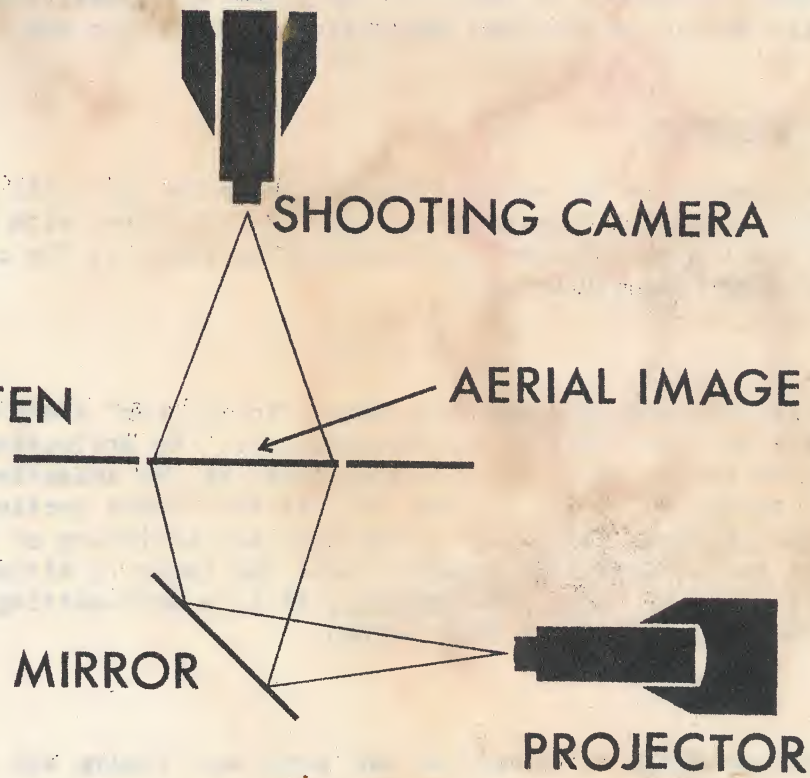
Examples

Assume some project had film of a phenomenon shot with either conventional, special high speed, or time lapse camera on either 16mm or 35mm, color or black and white film, but the film didn't give a clear impression of this phenomenon except to the most experienced observer. The problem is to point up this effect for anyone to see or study.

It is now a simple procedure to copy this original film (without affecting the original) to vary the viewing speed when it is projected in any standard projector. While this is being done, descriptive captions are to be added with perhaps arrows pointing up the area of attention, perhaps outlining the action points or accompanying the actual situation with an animation inset moving frame for frame with the real image. This is all done on a single pass through the unit, eliminating the need for multiple operations required to do similar work by the matte technique.

Rates

Services on the aerial image equipment is \$55.00 per hour. Auxiliary services (animation, art, type, etc.) per job estimate.



Zapel Studios Inc 615 North Wabash Avenue Chicago Illinois SU 7-2755

August 1, 1965

STRIP FILM ANIMATION *

	<u>QUANTITY</u>	<u>EXTENSION</u>
<u>COLOR</u> (Ready for Camera) Minimum Charge \$ 25.00		
Flat Art up to 32" wide	_____	\$1.75 ea. _____
Oversize Art (copying charge) Minimum \$ 15.00	_____	3.00 ea. _____
Transparencies of any uniform size (We can enlarge 16MM motion picture frames or crop 35MM)	_____	2.00 ea. _____
Mixed sizes art (or transparencies) per camera change	add _____	.50 ea. _____
Super imposure (top and bottom lighting)	add _____	1.00 ea. _____
Color Corrections per frame	add _____	1.00 ea. _____
Time charges preparing material for camera (Pegging, Art Corrections, Lettering Cels etc.)	_____	10.00 per hr _____
Answer Prints (3 densities) Minimum	_____	\$ 25.00 _____

PRINTS (Prices based on total footage per order)

Approximate prices per strip

50 Frames

100 Frames

150 Frames

Number of Prints

<u>25</u>	<u>50</u>	<u>100</u>
3.75	2.50	2.00
4.75	4.00	3.50
5.50	5.00	4.50

Number of Prints (_____ Frames)

_____ @ _____

Rolling, Canning and Affixing labels
(Label printing extra)

_____ .12 _____

Other Services

TOTAL: \$

Special Prices for very large orders

* Prices for Art, Writing, Layout, Typesetting or Studio and
Location Photography, Sound Recording, etc. on quotation.

We design and prepare presentations for all projection systems.

COLOR SLIDE PRODUCTION PRICES

January 1965

JOB #
CLIENT:

Minimum Order \$ 25.00

MATERIAL READY FOR CAMERA

	<u>QUANTITY</u>	<u>UNIT PRICE</u>	<u>EXTENSION</u>
35 MM Cardboard (Ready-Mounted)			
Original shot of flat art (up to 36") or color transparency		2.50	
Dupes shot at same time - up to 5		1.00	
" " " " " - up to 10		.75	
" " " " " - over 10		.60	
Duplicates from 35MM Original Neg. Film - Single Frame Size			
Orig. master art or trans.		2.50	
3 Answer Prints (Test)-Min. charge.		15.00	
Dupes from neg. (ready-mounted) up to 5		.40	
" " " " " 6 to 20		.37	
" " " " " over 20		.35	
" " " " " over 100		.25	

Photography using 6008 film recommended
when copying transparencies to eliminate
need for contrast masking. Not recommended
for opaque art.

Black/White slides at discount from above - price
variable based on quantities

35 MM photography of 3 dimensional items
Extra large art or transparencies smaller
than standard 35MM-quoted on a job basis

Min. 10.00

Glass, Plastic, or Metal Mounting

Add

1.00

Other Sizes:

Poloroid slides in plastic mounts

2.50

Cleaning & Remounting of Slides in glass
Remounting from Ready Mounts to plastic etc.
Other Services - Numbering, sorting,
boxing - preparation for camera

10.00 per
hour

Large orders subject to discount from above based on quantity.

Zapél Studios Inc 615 North Wabash Avenue Chicago Illinois SU 7-2755



35MM OPTICAL PRICES

JOB NUMBER _____

AUG. 1, 1964

CLIENT NAME _____

PRICES PER FOOT

	<u>FEET</u>	<u>BLACK & WHITE</u>	<u>COLOR NEG.</u>	<u>TOTAL</u>
OPTICAL DUPE	_____	.18	.40	_____
16MM TO 35MM BLOWUP	_____	.25	.55	_____
CLIP TO CLIP PRINTING \$1.25 PER SECTION PLUS	_____	.18	.40	_____
DOUBLE EXPOSURE (B&W MIN.\$5.00, COLOR,\$10.00)	_____	.36	.70	_____
SKIP OR DOUBLE FR. (B&W MIN.\$7.50, COLOR,\$15.00)	_____	.27	.55	_____
BACK AND FORTH (B&W MIN.\$7.50, COLOR,\$15.00)	_____	.27	.55	_____
SPLIT SCREEN (B&W MIN.PER SECTION \$10.00, COLOR,\$20.00)	_____	.27	.55	_____

PRICES PER EFFECT

QUANTITY

OPTICAL SCENE CHANGE	_____	1.00	2.00	_____
FADES UP TO 128 FR. (LONGER AVAILABLE)	_____	2.00	4.00	_____
DISSOLVES UP TO 128 FR. (LONGER AVAILABLE)	_____	4.00	8.00	_____
ZOOMS UP TO 80 FR. (LONGER AVAILABLE)	_____	20.00	30.00	_____
OFF CENTER ZOOMS UP TO 80 FR. (LONGER AVAILABLE)	_____	30.00	45.00	_____
DISTORTION DISSOLVES	_____	20.00	30.00	_____
DISTORTION EFFECTS (RIPPLE, WAVES, ETC.)	_____	30.00	60.00	_____
WIPES (VARIOUS PATTERNS)	_____	6.00	10.00	_____
HARD EDGE WIPE (BI-PACK MATTE OR AERIAL IMAGE)	_____	15.00	30.00	_____
FLIP (ANY DIRECTION)	_____	15.00	25.00	_____
FLOP IMAGE	_____	4.00	8.00	_____
PUSH OFF (EITHER DIRECTION)	_____	25.00	35.00	_____
TILTING SCENE	_____	25.00	35.00	_____
FREEZE FRAME	_____	3.00	5.00	_____
ENLARGE, REDUCE OR REPOSITION SCENE	_____	10.00	15.00	_____
VIGNETTE SHAPES	_____	8.00	12.00	_____
SUPERIMPOSED TITLE (BURN-IN)	_____	5.00	8.00	_____
SUPERIMPOSED TITLE WITH DROP SHADOW	_____	8.00	12.00	_____
SPECIAL WORK NOT LISTED ABOVE	_____			_____

HOURLY RATES

HOURS

SET-UP (FILM CLEANING,ETC.)	_____	6.00	_____
LAYOUT (OVERTIME ADD \$5.00 PER HR.)	_____	10.00	_____
OPTICAL OVERTIME (AFT. 5:00 P.M. & ALL DAY SATURDAY)	_____	ADD 15.00	_____
(SUNDAYS AND HOLIDAYS)	_____	ADD 25.00	_____

MINIMUM CHARGE ON OPTICAL JOBS B&W \$15.00, COLOR \$25.00
LABORATORY CHARGE AND DELIVERIES

TOTAL \$ _____



PHONE 312-787-2755

16MM OPTICAL PRICES

JOB NUMBER _____
CLIENT NAME _____

NOV. 1, 1965

PRICES PER FOOT

	FEET	BLACK & WHITE	COLOR REVERSAL	TOTAL
OPTICAL DUPE	_____	.25	.40	_____
35MM TO 16MM REDUCTION	_____	.27	.42	_____
OPTICAL DUPE FROM A & B ROLL WITH FADES AND DISSOLVES	_____	.35	.50	_____
CLIP TO CLIP PRINTING \$1.25 PER SECTION PLUS	_____	.25	.40	_____
DOUBLE EXPOSURE (MINIMUM \$5.00)	_____	.47	.73	_____
SKIP OR DOUBLE FRAME (MINIMUM \$7.50)	_____	.85	1.35	_____
(CHARGES BASED ON LENGTH OF ORIGINAL FOOTAGE)				
BACK AND FORTH (MINIMUM \$7.50)	_____	.43	.57	_____
SPLIT SCREEN (MIN. PER SECTION \$10.00) EACH SPLIT	_____	.43	.57	_____

PRICES PER EFFECT

	QUANTITY		
OPTICAL SCENE CHANGE	_____	1.00	_____
COLOR CORRECTION PER SCENE (OTHER THAN NORMAL)	_____	1.00	_____
FADES UP TO 128 FR. (LONGER AVAILABLE)	_____	2.00	_____
DISSOLVES UP TO 128FR. (LONGER AVAILABLE)	_____	4.00	_____
ZOOMS UP TO 80 FR. (LONGER AVAILABLE)	_____	20.00	_____
OFF CENTER ZOOMS UP TO 80 FR. (LONGER AVAILABLE)	_____	30.00	_____
DISTORTION DISSOLVES	_____	20.00	_____
DISTORTION EFFECTS (RIPPLE, WAVES, ETC.)	_____	30.00	_____
WIPES (VARIOUS PATTERNS)	_____	6.00	_____
HARD EDGE WIPE (AERIAL IMAGE ONLY)	_____	20.00	_____
FLIP (ANY DIRECTION)	_____	15.00	_____
FLOP IMAGE	_____	8.00	_____
PUSH OFF (EITHER DIRECTION)	_____	25.00	_____
TITLING SCENE	_____	25.00	_____
FREEZE FRAME	_____	3.00	_____
ENLARGE, REDUCE, OR REPOSITION SCENE	_____	10.00	_____
VIGNETTE SHAPES	_____	8.00	_____
SUPERIMPOSED TITLE - BURN IN FROM HI-CON ON HAND.	_____	5.00	_____
SUPERIMPOSED TITLE WITH DROP SHADOW OR COLOR (AERIAL IMAGE)	_____	15.00	_____
OTHER SERVICES _____	_____		_____


HOURLY RATES

	HOURS		
SET-UP (FILM CLEANING, ETC. OPTICAL)	_____	6.00	_____
SET-UP AERIAL IMAGE	_____	15.00	_____
OPTICAL LAYOUT (OVERTIME ADD \$5.00 PER HOUR)	_____	10.00	_____
OPTICAL OVERTIME (AFTER 5:00 P.M. & ALL DAY SAT.)	_____	15.00 ADD	_____
(SUNDAYS AND HOLIDAYS)	_____	25.00 ADD	_____

MINIMUM CHARGE ON OPTICAL JOBS \$15.00
LABORATORY CHARGE (MINIMUM \$6.50) AND DELIVERIES

TOTAL \$ _____

ZAPÉL STUDIOS (Aerial Image Studio)

 We hope the
is of service -

Zapél Studios Inc 615 N Wabash Chicago, IL 60642
SU 7-2755